

AUTHENTIC R & B

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COUNTRY LINE SPECIAL

7N 25194

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NEW
RECORD MIRROR
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116 SHAFTESBURY AVENUE, LONDON, W.1.

AUTHENTIC R & B

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No 110

Registered at the G.P.O.
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WEEK ENDING, APRIL 20, 1963

EVERY THURSDAY



JOHN LEYTON looks on as journalist turned pop singer BICK FORD has his cigar (agent-size!) lit at a reception. (NRM Picture.)

Left and below we have Britain's top pop stars relaxing off duty. The SHADOWS take it easy in a woodland setting and (below) strike poses a la statue as CLIFF RICHARD jumps for joy. (NRM Pictures by DEZO HOFFMANN). SEE ALSO PAGE THREE.



NEW RECORD MIRROR

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WHEN I MET—

RUBY MURRAY

I HAVE been a great fan of Ruby Murray since her first appearance on television. But I had never had the opportunity to meet her personally. In the Autumn of 1961 I purchased a portable tape recorder. At about the same time I heard that Ruby was appearing at a theatre in Bedford, and I thought it would be a good idea to see if it would be possible to have an interview with her at the theatre. So I wrote to the Fan Club asking about the possibility of this venture. In reply they stated that Ruby would expect me on the evening of Thursday, October 19.

I duly arrived at the theatre on the date arranged, armed with my portable recorder, microphone and a supply of tapes. I was rather nervous at the thought of conducting my first interview, especially as it was with someone so well known. However, I need have had no fears about it, because when I arrived at the dressing-room, Ruby greeted me

DID THEY KNOW?

IS it possible that some of these famous singers, who died tragically, had a premonition of their death? The titles of some of their records cause me to ask this.

Look at the titles of the last records made by the following singers:

"It Doesn't Matter Anymore" by Buddy Holly.

"Three Steps To Heaven" by Eddie Cochran.

"What Am I Living For?"/"Hang Up My R & B Shoes" by Chuck Willis.

Also many other singers who died tragically, recorded songs that suggest a premonition of death. For instance:

"Six Miles To The Graveyard" by Hank Williams.

"Freedom" by Hawkshaw Hawkins.

"Drifting Back To Dreamland" by Cowboy Copas.

What do you think?—M. J. STAVELEY, "Little Spinney", Knowl Hill, Nr. Reading, Berks.

as though she had known me for years. While I was setting up the tape recorder we had a very pleasant talk, and I told Ruby the sort of questions which I would like to ask her. So we started the interview. Everything was going perfectly, until I realised that the tape recorder was not working correctly. That, I thought, is the end of that. But when the fault had been located and repaired, Ruby insisted on doing the whole interview again. So we went over all the questions again. This time everything went swingingly, and what started as an interview ended as a very informal discussion about her career and other things. The resulting tape, which lasts for about ten minutes, reflects all the charm and sincerity which is the nature of this charming Irish Colleen. Despite all the fame which Ruby has found, she still remains the natural, friendly person who could very easily live in the house next door.

I have had the pleasure of meeting Ruby again since then, and was again greeted with the same warmth and charm. But however many times I might meet Ruby, I will never forget that evening in October, 1961, when I first met Ruby Murray.

JOHN HOLLIMAN.

94 Windsor Road, Cambridge.



BUDDY HOLLY (left) and EDDIE COCHRAN (above).

R & B = HA-HA!

CAN any fan of the many Merseyside groups (Beatles, Pacemakers, etc.) tell me where their music differs from other British groups.

When it was first announced that Merseyside had its own brand of R&B I looked forward to hearing it.

Maybe it will be a mixture of Chuck Berry, The Coasters and the Bill Dogget group, I thought. But no—after listening to all their records so far, it seems more like a mixture of Adam Faith, The Dallas Boys and the John Barry Seven.

Let's face it, the Merseyside sound is no nearer R & B than any of the other rubbish in the hit parade. —MR. E. McDANIEL, 25 Warrington Road, Hanley, Stoke-on-Trent, Staffs.

NEWY NEWS

CALLING all guitar fans on behalf of a star, young guitarist Dennis Newey, who cannot get popular as there has been no news or information on him at any time. How can a star become famous without any news or information on him or her? Dennis has made many records, such as "Check Point", "Border Patrol" and his latest is "The Pied Piper". Also he has made a modern guitar method, "Play In Any Key", for beginners. He is a superb performer at any time.—JUNE BARNETT, 141 Hertford Road, Dalston, London, N.1.

MORE AIR-TIME

NOW that Pye records have decided to release more R&B records in this country starting on April 16th, I hope that they give more air-time to this type of music, and not treat it as they did with previous R&B records, which were lucky if they were heard once a week.

With a certain amount of plugging such artists as Chuck Berry and Bo Diddley could find themselves with a chart-entry, instead of being lost amongst the trash that is recorded by every British artist who goes into a recording studio nowadays.

Let us also hope that this R&B outlet is given extensive coverage in British trade-papers, as this surely must assist a record's selling potential to a certain degree, for it would make a nice change to read of records by Messrs. Berry and Diddley instead of those by Ifield, Presley, Richard, etc.—MIKE BOCOCK, Chuck Berry Appreciation Society, 54 Longfield Road, Daubhill, Bolton, Lancashire.

COME ON DEE DEE

SURELY Dee Dee Sharp is the most under-rated American singer in Britain today. Her first three records—"Mashed Potato Time", "Gravy", and "Ride"—all reached America's Top Ten and the fourth—"Do The Bird"—is virtually certain to do the same thing. Of course, I must not forget her duet with Chubby Checker on "Slow Twistin'" which also made U.S. Top 10.

Now that little Eva has made a big impression on our Top 50 with two dance-craze discs and a straightforward R&B number, it must only be a matter of time before Dee Dee hits the charts here. By the way, I must not forget her fabulous album with Chubby Checker—"Down To Earth"—which highlights her considerable vocal talents.

So here's hoping Dee Dee has a big hit here with "Do The Bird"—a disc which is beaty, exciting, and above all, commercial.—DAVID EVANS, 44 Daisy Bank Crescent, Walsall, Staffs.

COMPARISONS

SO Ral Donner sounds like Elvis Presley. Surely this must come as another compliment to the king. It is said that imitation is a minor form of flattery and who can honestly say Donner is not imitating Presley? After all, Billy Fury and Cliff Richard began their careers imitating the voice of Elvis. I hope Ral Donner will be as successful as Fury and Richard as he is a very good singer.

It is possible that Ral naturally sounds like Elvis but no one can object to that. What difference is there between the voices of Kay Starr and Shirely Bassey? The voices of Danny Storm and Cliff Richard are identical. Adam Faith, Buddy Holly, Mike Berry and Tommy Roe all sound the same. It is very difficult to distinguish the voices of Michael Holliday and Bing Crosby. Matt Monro imitates Frank Sinatra. The Brook Brothers and the Allisons copy the Everly Brothers. Johnny Mathis and Danny Williams have similar voices. Jimmy Justice imitates Ben E. King. I wonder, do other readers agree with the above comparisons?—T. A. HORGAN, Dillon's Cross, Cork, Ireland.

New Record Mirror

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SAM'S A WHAM!

BILLY TERNENT and the Palladium Orchestra are on stage. They fanfare. On walks Sammy Davis Jr. Walking like a pigeon-toed bantam cock. Wild applause. Straight into a dramatic, emotional "Once In A Lifetime".

SEVENTY MINUTES later, Sammy Davis Jr. walks off stage. Walking like a rather exhausted pigeon-toed bantam cock. And in between he'd thoroughly lived up to his tag "Mr. Show Business".

It's an astonishing virtuoso performance, running the fullest range. He sings with incredible inventiveness; he dances until you'd think his toes would curl up, wither and drop; he crack gags with immaculate timing; he does impersonations with unerring accuracy, even British artists who, he says, he really "can't do".

We spoil the true meaning of words like "dynamic", "exciting", "brilliant", by applying them all the time to lesser artists. Sammy wears these titles as well as he wears his slim-cut tuxedo.

Listen to him singing "Got You Under My Skin" with just a drum accompaniment. Hear him swing on "Birth Of The Blues". Dig him emote on "As Long As She Needs Me". Catch him comic up Tony Newley's "Pop Goes The Weasel".

He knocked himself out on that opening first house. He must have been in need of artificial respiration by the end of the second.

Yet even so, someone called out "Why don't you play the drums". And suddenly we realised that, magnificently versatile though he had been, he hadn't even touched some of the facets of his show business abilities.

Gentleman Sam even apologised about the absent drums. "Doing two shows a night, we've had to cut a lot of material", he said. "But we try to keep the act flexible, so maybe I'll do other things in later shows . . ."

A tiny figure, this junior Sammy Davis. Seemingly inexhaustible. Certainly one of the most compelling performers in world show business. Anxious to please, but

equally confident that he will do just that.

It's a five week season only for Sam at the Palladium. So rush along—he's not to be missed.

A smallish bill, featuring American comedian Pat Henry and modern dancers Augie and Margo. Two excellent acts.

But the British Dallas Boys nick major honours, despite having to open the show.

These five boys, so sadly neglected on records, are now highly polished, shinningly glossed. Great harmony singing, well-played comedy, touches of instrumental skill. They imitate other groups and they never let up for a second.

Britain's "top vocal group" says the programme. Just about right, too.

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(NRM Picture)

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THE BOYS LET LOOSE



An exciting shot of HANK MARVIN in action. (NRM Picture.)



CLIFF gets ready to go on stage. A final check in the mirror to make sure all is just right. (NRM Picture.)



In action once again. Another audience, another town. CLIFF up front with BRUCE WELCH and the two BRIANS seen behind. (NRM Picture.)

These pictures don't really need captions, so familiar are the stars portrayed. But NRM cameraman DEZO HOFFMANN spent a few days with CLIFF and the SHADOWS on their current tour of one-nighters and excelled himself—a hard thing to do as he is rated top show business photographer!—with these candid shots.

Cliff is seen above taking a breather between dates and enjoying some sunshine.



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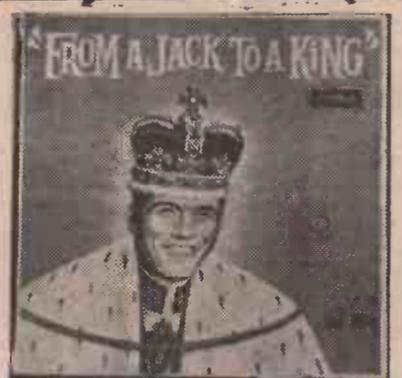
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LONDON

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The Liverpool Big Beat Scene concluded

"MY ROCKING CITY"

By BILL HARRY, Editor of 'MERSEY BEAT'

EXCITING, unusual, thriving—that is the state of the Merseyside Big Beat Scene. Although the success of The Beatles has turned the spotlight on Liverpool, it was a recognition that was inevitable. So many groups and artists have been involved in such fantastic competition that it was a foregone conclusion that there would eventually be an explosion of some sort . . . and Merseyside groups have certainly exploded on to the National scene.

All the groups who have so far succeeded nationally have come from the management of Brian Epstein of Nems Enterprises. Soon other managers and other groups must also appear in the limelight.

Colonel Joe, for instance. "Colonel Joe" is the nickname of Joe Flannery, personal manager of Lee Curtis and the All Stars and leading light of the Carlton Brook Agency.

RIVAL

Joe has already achieved results with his artists and the first recording by Lee Curtis was released by Decca on April 5. There is an opinion on Merseyside that with his voice and looks, Lee could well be a major rival to Elvis Presley—and anyone listening to "Just One More Dance", the flipside of "Little Girl", will understand what they mean.

Lee Curtis and the All Stars were voted Merseyside's No. 2 group only four months after their formation—and the group who came 1st, The Beatles, had a record in the charts at the time.

It is interesting to note that Pete Best, drummer with The All Stars, was a member of The Beatles for three years.

Beryl Marsden, also under the management of Joe Flannery, is only 15 years of age but she is recognised as Liverpool's leading female beat vocalist and I have no hesitation in predicting that she will also become a major star.

Recently Beryl has received vocal backing from The Chants, five coloured boys who are unique on Merseyside, and, indeed in Britain. The Chants have been

backed by the Beatles the Big Three Lee Curtis and The All Stars and received backing from Eric Delaney when they appeared at the Odeon, Liverpool on Good Friday in the "Meet Your Lucky Stars" show.

They recently signed with Ted Ross of Manchester's Ross Enterprises.

Another major figure on the Merseyside scene is Les Ackerley, the man behind the Iron Door Club, the Black Cat Club and Northern Variety Agencies. Mr. Ackerley has a dozen Liverpool groups on his books including Sonny Webb and the Cascades, The Searchers (who recently recorded an L.P. in Germany), The Four Clefs, The Coasters (Billy J. Kramer's original backing group) and The Mersey Beats.

Several other clubowners and promoters on Merseyside have also taken groups under their management, the most notable being Ralph Webster of the Orrell Park Ballroom who handles The Undertakers, Ian and The Zodiacs, and Mark Peters and the Cyclones.

UNIQUE

Ralph, I am sure, will benefit from his faith in the Undertakers who have developed a unique, driving sound of their own. The group made quite a visual spectacle on TV recently when they appeared dressed in their outfits of frock coats and stetsons.

The most recent agent to appear on the scene is Doug Martin of Ivormar Promotions who has formed "Stuart Enterprises", which is concerned with the development of new talent.

Johnnie Sandon and the Remo 4, The 4 Mosts, Faron's Flamingos are three more groups who could well make an impact nationally. In fact, the potential in "The Rocking City" is tremendous. Although there is a definite, recognisable "Liverpool sound", there are still many groups who have their own individual sound, and new groups are appearing almost every week.

What puzzles me is the fact that no one seems to realise that Liverpool is

also the centre of country and western music, and The Blue Mountain Boys, Hank Walters and his Dusty Road Ramblers, The Boot Hill Billies, The Country 4 and The Centremen may one day explode into national fame and so add to the legend of Liverpool The Rocking City on Merseyside.



A BEATLES' eye view of the audience at the CAVERN.



BERYL MARSDEN is destined for major stardom, they say on MERSEYSIDE.



JOHN, PAUL, RINGO and GEORGE backstage at the LIVERPOOL EMPIRE, admire a gift from some fans. (NRM Picture.)

FOOTNOTE: Pye A&R manager Tony Hatch last week signed Johnny Sandon and the Remo 4. He plans to record the team immediately.

On his trip to Merseyside Tony also put the Chants under contract but is not rushing to record them in order to allow time for gathering the right material and polishing up their performance.

Rumour has it that another leading Liverpool team was also signed last week but no confirmation had been received at press time.

POPULARITY — BY P & P



LEE CURTIS, handsome and talented, has been signed by DECCA. He and the ALL-STARS could also click big, chartwise.

PAUL and Paula were typical campus steadies at Howard Payne College, Brownwood, Texas. That disc fame came so suddenly to them is just by the way. They were, also, two of the most popular students among their class colleagues.

So stand by for a lesson on the three "P's"—Paul, Paula and Popularity. I cornered the duo on their arrival in London for their current tour and asked 'em to give out with the hints for NRM readers on a hip new version of "how to make friends and influence people".

And the first point is that you don't have to be a star student, school captain, great sportsman or anything real big to be popular. Anyone can be popular. . .

First hint: BE YOURSELF.

Paul: Kookie hair-do's are okay if the brains under them aren't scrambled. But don't be ashamed to be smart. Set your own pace; don't follow one. The boy-lines form up for the girl who is natural and real. Paula for instance doesn't turn herself on to impress anybody.

Paula: It's easy to be flip about everything these days and too many fellows are stand-up comics full-time. The serious and real side of a boy is very attractive to a girl if she ever gets a glimpse of it. Paul is sure of himself because he consistently is himself and not half-real, half-act.

DO THINGS!

Paul: No one is expected to excel at everything. The important thing is to be a part of many things. Join clubs. Enter contests. Attend events. Volunteer. Belong.

Paula: Paul has always been a do-er. He studied piano in the third grade. He mastered guitar by 12. He played football, basketball, tennis and athletics at high school. He was in the top ten of his class, edited the school papers and held offices. Yet he still wrote music, organised an all-male singing group and did a radio show with me.

LOOK GOOD!

Paul: Guys don't want to know the female tricks of beauty. They want to



PAUL and PAULA on their arrival pictured in a ROLLS ROYCE once owned by PRINCESS MARGARET.

think their hair gets curly without rollers, eyes get big without mascara and that there's nothin' like a gal. A sweater and skirt don't have to be cashmere, but if there's a head full of hardware under a babushka, even cashmere doesn't help.

Paula: Girls notice things like haircuts, socks, shirt collars, belts. Paul doesn't spend hours at his appearance, but his grooming is a matter of habit.

LIKE PEOPLE!

Paul: When anybody is over-critical, it boomerangs. If a bunch of girls take another female apart, the guys usually look at the "victim" with new interest. Like "What's she got that's made the other so shook." There's a big pay-off in liking all sizes, shapes and kinds of people.

Paula: Liking people doesn't mean a Pollyanna attitude of "Isn't everybody just wonderful." It does mean less relish in gossip—and that goes for boys too—and more open praise. Popularity doesn't have to be a continual campaign. But it's worth working at.

DREAM BIG!

Paul: If you have an idea, dream big about it. Look what happened to Paula and me and the song I wrote for her.

We knew we liked "Hey Paula"—so why wouldn't kids like us all over the country like it? A big dream gives you a goal to work for and something exciting to talk about.

Paula: Only the dreamers in the world have accomplished anything. And a girl who shows interest in a boy's dream usually ends up in it. I know Paul and I share a big dream about our recording careers and our personal future.

BE ENTHUSIASTIC!

Paul: To me, a popular girl reacts to everything like a girl! She yells at football games, cries when the tears are real and doesn't take attention from males for granted.

Paula: It isn't really sophisticated to act bored. Real sophistication comes with letting the real "you" out. When I wrote "Bobby Is The One", which is the flip side of "Hey Paula", the lyric "You're everything I wanted wrapped in a boy", was for Paul because he's everything we've been talking about.

And the two campus steadies linked hands and strolled off to start another show. Tall Paul and demure Paula—a couple nice all-American youngsters. . .

LANGLEY JOHNSON.

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Flying Stars

El Cliff And
El Shadows

EVERYBODY'S flying — and we don't mean off the handle.

Norrie Paramor, ace Columbia A & R man and bandleader, flies to Spain on Sunday where — in Barcelona — he will record Cliff Richard and Frank Ifield singing in Spanish.

The numbers, all well known Spanish standards, will be released in Latin America as well as Spain.

The Shadows will also be recorded in Barcelona, playing rock versions of Spanish instrumentals.

If the sessions are a success, Norrie intends to record English versions of some of the numbers sung by Frank and Cliff. These will be recorded (and of course released) in Britain.

When he returns to England, Norrie will be involved in three big disc projects:—

French singing star Richard Anthony will fly to London to be recorded, in English, by Norrie for release on Columbia.

HEINZ

Flying back from Paris, along with the rest of the Tornados, is bass guitarist Heinz Burt. But at the end of this month, Heinz is putting away his guitar and leaving the group to embark on a solo career as a singer.

He makes his TV debut in his new role on the May 4 Thank Your Lucky Stars, on which he will render his recording (released on that date by Decca) of the Joe Meek composition "Dreams Do Come True".

Heinz' first venture into variety (ouch!) as a solo singer will be on the Jerry Lee Lewis tour which opens May 6.

His first film is scheduled for Rank Release in mid-May. Don't be misled by the title, though. It's called "Farewell Performance" but Heinz has already been signed up for his second film, to be called "Live It Up". The shooting starts late summer.

BERT

Bert Weedon, who plays "Night Cry" on Saturday's (April 20) Thank Your Lucky Stars, flies to Ireland on May 13 for a guest spot in Ulster-TV's Here Today.

Mike Cotton's Jazz Band, who have just recorded "Swing That Hammer" for release by EMI in May, fly to Edinburgh on Wednesday (April 24) for a one night stand at Fountainbridge Palais. They can be seen on the April 27 Thank Your Lucky Stars and the May 13 Discs A Gogo.

The Springfields, whose series in The Dick Emery Show starts this Saturday (20), fly to Norway on June 22 to make their first appearance on TV in that country.

Alexis Korner's Blues Incorporated flies to Rome on June 15. They rehearse in the afternoon, record a TV show in the evening, and fly back that night to appear at London's Flamingo Club All Nighter.

Alexis is taking R & B to the universities next month. On May 10 they play at the annual May Ball of Cambridge University. On May 22 they are at Southampton University, and on May 24 they wait at Oxford University's Command Ball.

DAVID GRIFFITHS

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The Latin-Tinged Balladeer Who Never Quite

The Great Unknowns No. 4 BEN E. KING

ROUND about 1958 the American beat group The Drifters cut a disc with a new lead singer. The disc was issued in England and didn't mean a thing. But in the States it reached the top of the charts and was voted the top R & B disc of 1959.

The Drifters hadn't been in the U.S. top twenty for quite a while. Their new singer had not only sung the lead but also penned their new disc. The title was "There Goes My Baby", and the singer was Benjamin Nelson.

Underneath the disc in brackets were the names Nelson-Glick-Treedwell-Nathan. That was because Benjamin wished to make each member of the group a partner in the royalties.

For Show Business reasons Benjamin changed his name. From Nelson to King. And the name Ben E. King was born. A rather gimmick name for a singer who was to build up a following of fans who supported him through thick and thin.

The Drifters began to make more hits. Their "Dance With Me"/"True Love, True Love" not only hit the top in the States but also made the British top twenty giving the team, and Ben, its first British hit.

"This Magic Moment" and "Lonely Winds" followed. All were sizeable Stateside hits. But then came the biggest hit of all. It was titled "Save The Last Dance For Me". It shot up the U.S. charts and went to the number one spot.

AMAZEMENT

To the eternal amazement of every R & B fan in England it did the same here.

The disc though constituted something rather different from the usual run-of-the-mill R & B stuff. It had a distinctive Latin flavour and lilt about it. It also had the honour of being the only disc to have more than one "answer" disc. For there was not only "I'll Save The Last Dance For You", but "You're Having The Last Dance With Me"—recorded some months later by Billy Fury of all people on an L.P.

But Ben was perfectly happy with the Drifters. However, one day in New York, a snowstorm hit the city that was the worst for many years. It was time

for a recording session, and at the studio only Ben turned out—for the other members of the group lived quite a way away and could not make it.

So the recording personnel decided to cut a disc with just Ben. It was called "First Taste Of Love"—and it was issued shortly after in the States and in Britain. But in the States it didn't do as well as recording executives anticipated. But then Dee-Jays started plugging the flip, a number called "Spanish Harlem" and it leapt into the U.S. charts. It made the top twenty and stayed there for quite a while.

Executives at Atco Records, however, had big ideas for Ben. Previously he had cut a disc solo for Atco Records called "Brace Yourself"/"Show Me The Way"—both are actually included on Ben's L.P. "Don't Play That Song"—a collection of many of his big hits. He had also cut some discs with Atlantic artist LaVerne Baker, who had previously hit the big spots with R & B numbers like "Jim Dandy" and "I Cried A Tear".

At the time of his split with the Drifters Ben had developed a good cabaret act, both by himself and with LaVerne. They created one of the most exciting and talented vocal acts on any stage.

After his success with "Spanish Harlem" Ben waxed another number that was destined for the number two spot in the States. It was "Stand By Me"—now accepted as one of the greatest popular R & B numbers ever waxed. It had a complicated orchestral backing that tended to build together with Ben's

singing. It just about made the British charts, having about the same amount of success as the inferior "First Taste Of Love" had some months before.

Ben's next discs were all major hits in the States—and very very minor ones here. "I Count The Tears" had been his last disc with the Drifters and it was issued shortly after "First Taste". That too made the charts on both sides of the Atlantic and so did "Amor"—another Latin-flavoured number that was included on Ben's first solo L.P. "Spanish Harlem"—a scintillating collection of Latin flavoured numbers. The album also won the U.S. prize for the best album cover of the year. A look at the cover, and a listen to "Spanish Harlem" will show you why.

IMPACT

Ben began to make a considerable impact in the States, but in Britain his success, if anything, diminished. "Ecstasy", "Here Comes The Night", "Young Boy Blues", "Don't Play That Song (You Lied)", "Too Bad", "I'll Stand By You", and now "How Can I Forget?"

The latter though is a cover of the biggest hit by Jimmy Holliday—which is moving up the charts faster than Ben's. The Drifters, Ben's ex-group, have been having of late more success than Ben. When Ben first left the team they went through a lean period but now they have struck back. Their discs include "Sweets For My Sweet", "Room Full Of Tears", "Up On The Roof" and now "On Broadway".

The fact is that Ben E. King has made some of the best discs of his type, and they haven't caught on in Britain despite extensive plugging and advertising. Although his Stateside success is not as great as it was, it only needs another "Stand By Me" or "Yes" to get him into the charts once more.

In Britain, though, the position is such that Ben would have to make a com-

WHEN CHUCK SHOCKED JAZZ FANS

THE proof of the pudding is in the eating, they say. But the proof of the R & B pudding is in the after effects. How many rocksters who were going full swing five years ago are doing the same today? Not many, as you may well know.

But one who is, and who seems to be getting more and more popular every month is Chuck Berry.

And now Pye issue an L.P. of Chuck's as one of the spearhead releases of their new R & B campaign. It's an L.P. with fourteen tracks on it including such great hits as "School Day", "Sweet Little Sixteen" and "Johnny B. Goode".

Although Chuck no longer makes the charts, the reason must be lack of single releases. For his last single release was over a year ago, in the shape of "I'm Talking About You", a great disc that was almost ignored, but it was included on the L.P. "Chuck Berry Sings Juke Box Hits"—the only L.P. already current by Chuck after deletion of such gems as "One Dozen Berry's" etc.

But let's take a look at Chuck. He was born Charles Edward Berry in St. Louis, Missouri, in 1931. Both his parents encouraged him to sing, as both were members of the Antioch Baptist Church choir in St. Louis. Mother was a soprano while father was a bass.

MUSICAL

Others of Chuck's relatives were also very musically inclined, and not only did they sing, but they could play a variety of different instruments. That gave Chuck a pretty comprehensive musical background. During his term at High School, Chuck began to sing with a pal, Tom Stevens who played guitar. He liked the instrument so much that he decided to take it up himself.

So he bought a Spanish six-string guitar soon after for four dollars and a set of Nick Maniloff instruction books. The music teacher at the High School, Mrs. Julia Davis, encouraged him greatly in his musical ambitions. Chuck used to do house-parties and church affairs in his spare time off from school. On his days off he worked as an assistant to his father who was a carpenter.

Later Chuck started his own group, The Chuck Berry Combo, and they played in many parts around their area. But one day Chuck went to Chicago for

a vacation, and he went to a club where Muddy Waters was working. Although Muddy was very busy with autograph hunters he offered Chuck some advice—"Go and see Leonard Chess" he said.

Chuck did so and was encouraged by the owner of the big R & B record company to make some demonstration tapes. He took them back and signed on immediately as a disc star. His first record for Chess was in June 1955 and was entitled "Maybelline". It reached the top of all three charts in the States, and Chuck was awarded the triple crown by "Billboard".

STARDOM

After that Chuck was set as a big record star. His discs like "Thirty Days", "You Can't Match Me", "Roll Over Beethoven", "Too Much Monkey Business" were all hits, and he became one of the biggest box-office draws in the country.

Chuck writes most of his own lyrics, but employs a music writer to help him with the melody. The thing behind his success he says is his marriage. Of his wife Thelma, Chuck says "She's been a real inspiration. You know the woman behind the man's success".

More of Chuck's hits included "Sweet Little Sixteen", "School Day", and "Johnny B. Goode", but he began to fade a little after that. Discs like "Carol", "Too Pooped To Pop", "Bye Bye Johnny" etc. just didn't make it—the reason probably was that Chuck was in prison at the time on vice charges—he just couldn't make any new discs.

But now he is out and has signed a new contract with Chess.

At home, Chuck finds plenty of time for photography, his favourite hobby. When he finds time he hopes to travel widely with his family—he enjoys softball admitting that his six-foot one frame carrying 185 pounds makes him a "fair" left fielder.

Chuck has never been to Britain but he was featured in the film "Jazz On A Summer's Day" when he shocked purist jazz fans by leading in on his tempestuous "Sweet Little Sixteen", when least expected—that was in 1958.

And what of those who haven't heard Chuck—well, although they don't know it he's in the charts—the top five—at the moment. For Buddy Holly's "Brown Eyed Handsome Man" is a carbon copy of the Chuck Berry disc of six years ago . . .

For the fans, the titles on his L.P. are "Come Back Maybelline", "Down The Road Apiece", "Mad Lad", "School Day", "Sweet Little Sixteen", "Confessin' The Blues", "Back In The U.S.A.", "Johnny B. Goode", "Oh Baby Doll", "Come On", "I Got To Find My Baby", "Betty Jean", "Round And Round", "Almost Grown".

J
JET & TON
HARRIS MEE
SCARLETT O'HARA

F 11644

DECCA

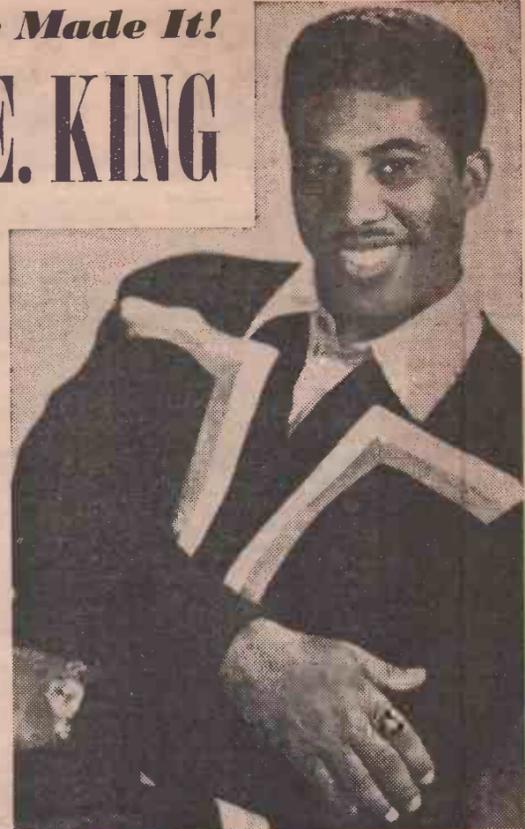
ANTHONY
NEWLEY

THERE'S NO SUCH THING AS LOVE

F 11636

DECCA

Made It! E. KING



mercial catchy beat ballad before he made the charts. There is as much chance of this as there is of Cliff Richard making "Stand By Me". . . .

The polished and underrated BEN E. KING.

THE SOUL-BEAT REVIVAL . . .

MR. CYRIL DAVIS, purveyor of R & B is currently the white hope of Pye's new R & B campaign. With his new single, the scintillating, exciting "Country Line Special" he may be all set to make the final breakthrough of the music that has been classed "high class rock 'n' roll".

"I don't really know much about rock though" he confessed to me. "I've been playing this sort of stuff for years now—and I know that our music won't change—even though some of the other groups may go toward rock music more. Mind you, there are people who think we play rock", he laughed.

Cyril himself was born in Denham on January 23, 1932. As a child he played Banjo Ukelele. When he left school he became a panel beater and later performed in a semi-pro trad. band called "Steve Lane Southern Stompers", but at 23 he decided the blues were more for him and he learned to play a twelve string guitar.

"My kind of R & B just grew out of of the blues", he said. "We think it's marvellous though that R & B has caught on like this—we couldn't be more pleased".

When the skiffle era began, Cyril played frequently with names like Lonnie Donegan and Ken Colyer. Colyer suggested that Cyril open a club for blues which he did at the Roundhouse, War-dour Street.

There, Cyril met up with Alexis Korner, another blues boy and a partnership was set up. The two gents, organised and starred at the club, and during its eight or so years of existence presented such names as Big Bill Broonzy, Sonny Terry, and Brownie McGhee, and Ramblin' Jack Elliot. When the club closed down, Cyril and Alexis split, but were re-joined when Chris Barber asked them to aug-

ment a section of his band in special R & B sets with Otelle Patterson.

Such was the impact that a complete new group for R & B without the Barber band was made up, led by Alexis. And it started playing at the former jazz stronghold the Marquee on Thursdays with great success.

But later after differences over musical policy, Cyril decided to form his own band, and when Alexis left the residency of the Marquee Cyril moved in.

And now, the Marquee is probably one of the most successful clubs in London, thanks to the authentic—and it is authentic—brand of R & B that's being played there. With Cyril and his band are Long John Baldry, probably Britain's premier blues singer, and the Velvets, three coloured girls comparable only to Ray Charles' Raylets.

Members of Cyril's group (the average age is eighteen years) are Cyril—har-monica/vocals; Bernie Watson—lead guitar; Ricky Fenson—bass guitar; Nicky Hopkins—piano; Carlo Little—drums.

Cyril, a purist, is probably the most authentic R & B harmonica player in England.

"People seem to think that when

someone makes the grade commercially, they have forsaken all their professional standards. Well I don't reckon that's so. They said that about Muddy Waters but he's just as great now as he ever was. . . ."

Cyril's ambition is to go to Chicago—and he intends retiring very young. Which would be a sad thing for the R & B scene which should be thriving like mad before very long. . . .



RHYTHM & BLUES SPREAD By NORMAN JOPLING

The Man With A Hundred Guitars...

DIDDLEY THE GREAT

ABOUT eight years ago a sound called Rock and Roll started to penetrate the music scene in a big way, taking over completely from the stagnating pop music that was the rage then.

Before then rock and roll still had been recorded and sung, but it hadn't been called that, Rhythm and Blues was the term, and it had been brought to the public in lesser degrees by people like Fats Domino, Ella Mae Morse, and T-Bone Walker.

Then came the rock rage and names like Pat Boone, Bill Haley and Little Richard sprung up.

And . . . Bo Diddley.

The chances are that most of the disc fans today haven't even heard of Bo Diddley, let alone heard any of his discs. Yet amongst the R & B circles, he is perhaps one of the biggest names around. So much so in fact that record retailers are finding it worthwhile to import his L.P.'s from the States and sell them at a fantastic rate—forty-five shillings is not a lot to the R & B fan for twelve priceless tracks. This 'under-ground' market in Diddley discs is becoming such a profit-making concern that Pye records, who have the right to Bo's record company Chess, are actually issuing two new L.P.'s in a couple of weeks time.

LASTED

But Bo Diddley lasted a lot longer than the initial mad rock impetus back in '55. Let's take a look at him.

Born Ellas McDaniel in McComb, Mississippi 1928, he shares his birth date with many other distinguished blues personalities like Muddy Waters, and Big Bill Broonzy. Bo Diddley, now famed for his guitar work did not take to that instrument first. He was taught to play the violin by Professor O. W. Frederick, musical director of the Ebenezer Baptist church in Chicago. The Professor is in fact still established there as a teacher of music.

Until High School, Bo played strictly serious music, but during his term at the Foster Vocational School, he would go out with a three-piece rhythm band playing violin.

At 17 he switched to guitar but continued to play Trombone at the Baptist Congress band. After this he left college and was engaged in a variety of jobs.

Bo remembers this time quite vividly.

"When I used to walk from spot to spot looking for work, everybody played like T. Bone Walker and those cats. So I tried to be different."

He was different enough with his three-piece combo, (marracca's, wash-board and guitar). But his major break came when he was playing in Chicago and he chanced to audition for Leonard and Phil Chess. They signed him up and he wrote, and recorded his first disc in June 1955.

It was called "Bo Diddley" and it is one of the greatest R & B or R & R discs ever made. Which category it comes in is still unclear. A rose by any other name . . .

It was a major hit—the trance-like melody and haunting repetitive beat and tune, and of course the throbbing guitar work that was to become such a big feature of Bo's works.

The disc "Bo Diddley" has never been forgotten. For three years after Bo had hit the charts with it, a renegade jazzman named Johnny Otis penned new lyrics for it, and recorded it more in the rock idiom as a number called "Willie And The Hand-Jive". It was a big hit Stateside.

CLIFF

Some years after that Cliff Richard also recorded it, and it made our charts coupled with "Fall In Love With You"—reaching the number two spot!

Now we hear that it is to be Buddy Holly's next release — in its original form as "Bo Diddley", as it is contained on his album "Reminiscing".

After that disc Bo made a lot of hits in the States. "Road Runner", "Hey Bo Diddley", "Crackin' Up", "I'm Sorry", "Hush Your Mouth" and many more.

Then he faded slightly until 1959, when he made a talking blues item, in which he was arguing with another feller. Called "Say Man" it made the U.S. top twenty and Bo followed it up in the same vein. Then he stopped making those type of discs and again he was forgotten for a while.

Until last summer, that is when his new single release, the fantastic double header "You Can't Judge A Book By Its Cover"/"I Can Tell" made the U.S. charts once more. That single is marketed over here by Pye together with an L.P. "Bo Diddley Is A Gunslinger", on the Pye Jazz label.

Two discs—that's all that are marketed in England by one of the greatest beat singers in the world. Pye it seems are now taking the chance of issuing some more, in the hope that all of Bo's fans will buy them. If they do, more will of course be issued.

So it's up to you, R & B fans. . . .

JAMES ASMAN.



CHUCK BERRY: One of the most exciting artists on the music scene.



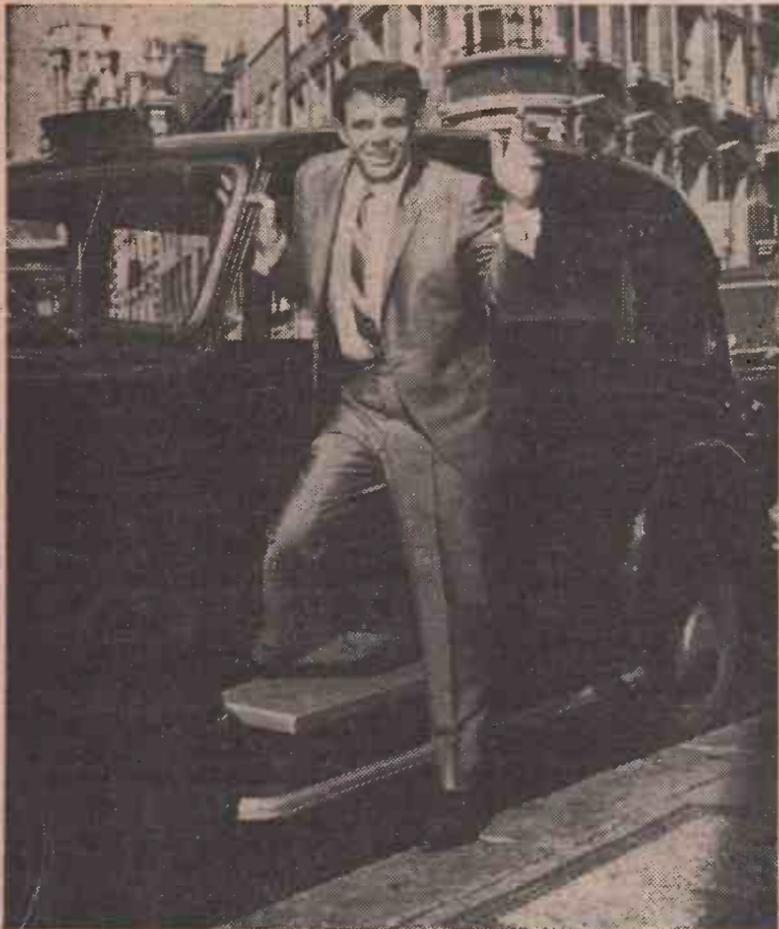
CYRIL DAVIS: Authenticity is his keynote.

JUST RELEASED

CRYING IN THE CHAPEL LITTLE RICHARD 1HLK 9708 LONDON ATLANTIC	GONE WITH THE WIND THE DUPREES HLU 9709 LONDON	ALL RIGHT THE GRANDISONS RCA 1339 RCA VICTOR
SAMMY GOING SOUTH (from the film) FERGUS McCLELLAND F 11643 DECCA	CAN YOU WADDLE PEPPI F 11638 DECCA	LIKE LAZY BARRY ALLDIS F 11642 DECCA
THE ROUTERS STING RAY WB 97 WARNER BROS.		

Del Set For The Charts

BUT IS HIS LATEST TOO SIMILAR TO 'LITTLE TOWN FLIRT'?



DEL SHANNON the hit-maker is set to make it again with his latest.

DEL SHANNON

Two Kinds Of Teardrops; Kelly (London HLX 9710)

NAUGHTY Del He's brought out a disc that's too much like "Little Town Flirt" for words. There's a shrill femme chorus and some good vocal work from Del. Slabs are borrowed wholesale from his last hit. Although Del may need to woo the U.S. market he doesn't need to do it here. But it's got enough to put it in the charts. A good performance from Del—but please use a better song next time mate. No need to do a "Return One Broken Heart", here.

Flip is great by anybody's standards. It's a soft builder that should have been the top side. It's got a hymnal quality, and a great sound to it. Better than side one, we liked it.

THREE 🎵🎵🎵

TOP 20 TIP

THE DUPREES

Gone With The Wind; Let's Make Love Again (London HLU 9709)

THIS is the fourth label this team have turned up on on their fourth release. Not bad going boys! It's a pleasing number with plenty of appeal and the flavour of their two big Stateside hits "You Belong To Me" and "My True Love" about it. There's the Glenn Miller backing with the off-tune loud voice and the chorus and piano in the backing. Slow and emotional but not really commercial.

Good stuff on the flip, a rather commercial ballad with some good chorus work and some decent work from the lead singer.

THREE 🎵🎵🎵

JAN AND DEAN

Linda; When I Learn How To Cry (Liberty 55531)

"SHERRY" type noises on this latest from vet. hit team Jan and Dean. Plenty of falsetto on the extremely gimmicky number — plenty of beat and some good noises from all concerned on the medium tempo number. Good stuff that could make an impact.

Usual type vocal group number from the boys. Quite well-performed without the appeal of the top side. Yet there's a nice quality about the fastish tuneful number.

THREE 🎵🎵🎵

LITTLE RICHARD

Cryin' In The Chapel; Hole In The Wall (London Atlantic HLK 9708)

SLOW disappointing number from Little. After his scintillating "He Got What He Wanted" this gospelly number seems so uncommercial. Nevertheless it's a well-performed number with an emotional treatment from the rockster who does let himself go at times. Not bad but not another hit for him.

Mr. Penniman chants a very gospelly number on the semi-talking flip, with a goodly lyric. Quite entertaining and liable for a lot of plays.

THREE 🎵🎵🎵

FERGUS McCLELLAND

Sammy Going South; Merrily We Roll Along (Decca F 11643)

FROM the award winning film of the same name comes little star Fergus singing merrily away in a rather kiddy type manner which will appeal to the kids. Harmonica helps things along—it does need helping in parts. There's a drum beat and a shrill child chorus there too. We should be hearing a lot of this on Saturday mornings. . . .

More chorus work on the flip, a patter-patter number with a catchy tune and a nice little treatment. Good flip, and nice to listen to.

THREE 🎵🎵🎵

THE PERCELLS

What Are Boys Made Of; Cheek To Cheek (HMV POP 1154)

SHRILL female group chants out this routine beat number that's in the lower half of the U.S. charts. Usual fastish bluesy singing with a solo here and there. Not much of a tune and not likely to create the impact of the usual type of the disc. But there's a good sax solo half way through.

More good sax sounds on the much slower flip, a routine bluesy ballad with the girls singing well. With better material they could have a big hit.

THREE 🎵🎵🎵

GROUP X

There Are 8 Million Cossack Melodies And This Is One Of Them; Teneriffe (Fontana 267274)

MAMMOTH titled effort from the instrumental group with more gimmicks than one. But we're pleased to say they make a good sturdy job of this guitar led instrumental—the title speaks for the discs. It's a good melody, and after a while the organ joins in. It could catch on—it's good enough.

More beauty guitar sounds on the flip, a number with a sax leading on the old tune with a sort of plaintive melody line. Good stuff once more.

FOUR 🎵🎵🎵🎵

AL SAXON

The Man Who Broke The Bank At Monte Carlo; If You Want To Go To Dreamland (Parlophone R 5016)

AL has made some good discs—and this is no exception. As usual he gets a swinging backing, and he sings with a great accent on this oldie which should be a popular favourite for a long while to come. It swings and swings and builds and builds. A goodly disc with lots of appeal, and of course a tune that everyone knows. Could make it.

The flip is a rather run-of-the-mill beat ballad. But of course it's very well performed with a lot of charm and a rather off-tune piano.

THREE 🎵🎵🎵

THE COUNTRYMEN

Blow The Wind Southerly; The Lilies Grow High (Piccadilly 35112)

THE Kathleen Ferrier classic is given a folksy sound—that's not surprising considering it's the Countrymen who are singing it. But we do think they could do with less of the immensely complicated backing which tends to spoil their marvellous vocalising and harmonising.

More harmonica on the flip, another folksy number with the gentle soothing tones of the boys coming through well. Good stuff but not particularly chart matter.

THREE 🎵🎵🎵

GRANDISONS

All Right; True Romance (RCA Victor 1339)

SAX and a raucous chorus open the rock disc, and then a Ray Charles voice leads in on the one which is as near as you can get to "What'd I Say?". But it is a well-performed effort with plenty of gusto and a lot of appeal. Frantic and fast-moving. Slower stuff on the flip, a number with not as much commercial potential as the top side. It's a moving emotional number with plenty of appeal and some powerful vocalising.

FOUR 🎵🎵🎵🎵

DEREK NEW

Whistlestop; Blue Train (Envoy 003)

INTRIGUING melodic theme for "Whistlestop", played by pianist Derek New. Not likely to set the charts afire . . . but a strong example of piano technique and not-overdone background noises. Piano style veers towards the honky-tonk. Given the right plays . . . well, anything might happen for this instrumental. Flip gets off to a crashing great start, then organ takes over the lead. Rather good organ, too—a bow, please, Mr. New. It adds up to a nice piece of musical comparison.

THREE 🎵🎵🎵

LOOKOUT, LANCS AND CHESHIRE!

RECORDING contracts guaranteed for the first three groups, plus prizes of instruments and tokens worth over £1,000—and the entries for the Lancashire and Cheshire Beat Group Contest are pouring in.

What's more, enormous rivalry is building up between the groups from Lancashire and those from Cheshire. The contest is to be held at the Philharmonic Hall, Hope Street, Liverpool, on May 9 and 10.

As the entries arrive, it is becoming obvious that many hours will be spent eliminating and selecting during the early sessions, in time for the finals which start on the Friday evening at 7.30 p.m.

London promoter Harry Lowe is also arranging an all-star panel of judges to handle the contest—big names drawn from recording companies, television and broadcasting.

FORMS

Entry forms for the contest are obtainable from Lancashire and Cheshire Beat Contest, 31 Colquitt Street, Liverpool, 11—and please enclose a stamped address envelope. "Mersey Beat", too, have forms at their address, 81a Renshaw Street, Liverpool.

Tickets are already on sale. The ordinary early sessions are at 3s. 6d. and the seat prices for the last-night finals are at 5s., 7s. 6d., 10s. 6d. and 12s. 6d. Eliminations go on from 10 a.m. on the Thursday and from 10 to 5.30 p.m. on the Friday. Get your tickets from the Philharmonic Hall, or from Rushworth and Dreapers, Whitechapel, Liverpool. Box-office phone is Liverpool Royal 3070.

Now for the prizes. This is only an

early list as many other dealers and concerns have promised to support the function.

They include: Harmony guitar (Boosey and Hawkes, London); Scout amplifier and Echo Copicat (Watkins Electric Music, London); Cliff Richard Reverberation Unit (Jennings Musical Ind., Dartford); No. 5 metal shell snare drum (Premier Drums, Leicester); Burns sonic guitar (Barnes and Mullins, London); Futurama guitar (Selmer, London); Framus bass guitar (J. Dallas and Sons, London); pair of bongoes (M. Hohner, London).

by JIMMY WATSON

Autocrat Hot-Snap snare drum (Rose, Morris and Co., London); record player (Alba Radio and TV., London); Trixon snare drum (J. and I. Arbiter, London); piano organ (Frank Hesty, Liverpool); token value £25 (Barretts, Manchester); token value £25 (Rushworth and Dreapers, Liverpool); Reslo microphone and stand (Bradleys Music, Liverpool, Rochdale and Halifax).

Said Harry Lowe this week: "This will, quite certainly, be the biggest contest of its kind to be held in the North of England. There will be prizes awarded to the best instrumentalists in most groups."

"I'd just like to stress that we welcome agents and managers to bring along their own groups and enter them in the usual way. There is no management tie-up over the contest."

THE ROUTERS

Sting Ray; Snap Happy (Warner Bros. WB 97)

MORE hand-clapping and a catchy theme from the "Let's Go" team who get their teeth into another instrumental portion served up complete with everything. Not bad, with some good repetition beat work involved via the sax but we don't think it will be another "Let's Go".

Slow intro for the cleverly played flip, a number with plenty of beat and gusto about it. Good stuff with some good sax work again. Probably more commercial than side one.

THREE 🎵🎵🎵

ANTHONY NEWLEY

There's No Such Thing As Love; She's Just Another Girl (Decca F 11636)

MUCH-HERALDED disc that hasn't made the U.S. charts yet despite some weeks release. A ballad sung by Anthony in his unique manner. Rather reminiscent of "What Kind Of Fool Am I", it nevertheless has a distinctive appeal. Nice tune and lyrics, and it could make it if it gets enough plugs.

Much tenderer ballad on the flip, a gentle type number without the commercial appeal of side one. Not bad, but not likely to cause much of a stir. Emotional presentation.

FOUR 🎵🎵🎵🎵

MATT MONRO

The Girl I Love; Leave Me Now (Parlophone R 5019)

AFTER the chart failure of Matt's magnificent "One Day" he moves on to the swing kick for "The Girl I Love." It's a really swinging building number a la "My Kind Of Girl". But this is no copy, a great disc. We liked it a lot, the tune, lyric and performance are all good. Could make the charts in a big way.

A moving ballad on the flip, a number with plenty of emotion and Matt singing beautifully. Great stuff once again with a tear-jerking song that's performed well by all concerned.

FOUR 🎵🎵🎵🎵

BARRY ALDIS

Like Lazy; Go Get It (Decca F 1164)

THE very popular Dee Jay has a go at a bluesy styled piano instrumental with a catchy riff and a good "feel" about it. An organ comes in later and the whole thing moves along quietly and efficiently. Not bad stuff, and perhaps it could make it in a small way. Certainly a well-performed effort.

More stylings on the flip, a faster number with a Nashville sound about it. We liked it, and the whole thing has a Ray Charles flavour. Unexpectedly good.

FOUR 🎵🎵🎵🎵

BIG BEN BANJO BAND

Been A Long Day; Grand Old Ivy (Columbia DB 7024)

LATEST from the ever-popular team comes from the show "How To Succeed In Business Without Really Trying". It's a bouncy little vocal effort that swings along and proves to be quite an entertaining little piece. Could catch on we think.

Flip comes from the same show, and proves to be yet another bubbly song, but this time, the male chorus takes a predominant part in the vocals, whereas in the last one we heard a good deal of the femmes. Faster but perhaps less commercial.

THREE 🎵🎵🎵

Talk of The Town

PHIL FORD and Mimi Hines, America's latest comedy team, opened at The Talk of the Town Easter Monday night. I know it sounds corny to say so, but they must surely be the talk of the town following their hour-long, highly polished extremely funny act.

Adam Faith, Saamy Davis Jr., Andy Stewart, Rolf Harris and Billy De Wolfe were but a few of the stars present who gave this very talented act such a tremendous ovation. If they should appear on TV while over here, don't miss them. Full marks, too, to Robert Nesbitt's High Life Revue. It was beautifully dressed and imaginatively staged. Go and see it!

ROY BURDEN.

THE INSTRUMENTAL UNION

New Disc From Jet and Tony Should Hit The Charts Again



SUSAN MAUGHAN

She's New To You; Don't Get Carried Away (Philips 326586)

THIS is perkier, for a start, than Susan's last, "Hand A Handkerchief". Touch of the double-tracking here and there. Big dramatic backing, with unusual tonal effects—it should put her back in the "Bobby's Girl" class, though we're not going to go far enough out on a limb to give it a Top Twenty Tip. Susan is certainly an ever-improving thrush. But some jurists fancied her chances more on the more far-out flip. Nicely arranged, with stacks of bounce and pep—and it really calls for some singing from Susie. If the top side doesn't appeal... well, don't forget that worthy flip.

FOUR 🍷🍷🍷🍷

TONI CARROLL

Five Foot Two, Eyes Of Blue; I'm Just Wild About Harry (MGM 1198)

DIG the sounds of the Twenties?—here are couple of tracks from American thrush Toni's recent album. Fairly authentic sort of backing on "Five Foot Two", but the trouble is that Dorothy Provine really said about all there is to say on this particular subject. Enthusiasts might boost the sales. More ukelele-led backing for the flip. With a girlie choir echoing Miss Carroll. Not really likely to make much noise in the general run of pop releases.

THREE 🍷🍷🍷

FRANK SINATRA

Call Me Irresponsible; Tina (Reprise R 20151)

OF course, this is just fine. It's Sinatra, after all. But it's a slow ballad—and most of the jury like him best on the up-tempo gear. Not a particularly bright backing, but the song itself is of the highest quality, with excellent lyrics. A trifle short on the melody side. Sinatra sings excellently. But it's hardly likely to move much in the charts. Flip is of only slighter faster tempo and again lacks the sort of melody line to catch on with the general public. Right for the fans, not so good for the undedicated—that's the summing-up.

FOUR 🍷🍷🍷🍷

SHANE FENTON

Fools Paradise; You Need Love (Parlophone R 5020)

DOG doesn't eat dog in the pop business. Dog writes song for dog. Shane here has an Eden Kane number for his top side—and it suits him admirably. Brisk, punchy backing as Shane gets to work with his breathy style of singing. He has stacks of power in reserve, too, as he shows mid-way. If it doesn't hit the Twenty, it certainly should get pretty near to it. Strings involved in the backing. Hefty backing again for the flip, which has Shane whipping up his more customary storm. He's a good 'un, all right. One of the liveliest on the scene.

FOUR 🍷🍷🍷🍷

JET HARRIS & TONY MEEHAN

Scarlet O'Hara; (Doing The) Hully Gully (Decca F 11644)

TO all who haven't seen "Gone With the Wind"—Scarlet was the heroine of that biggest of all films. Jet and Tony use her name as an excuse for an excellent though rather belated follow-up to "Diamonds". Well-performed by the two boys, there's a gay little tune, and the mood is much lighter and slightly faster than their last disc. Good drum solo (need we say) and although there's a Duane Eddy sound here it will easily make the charts.

Chorus on the flip—from "Just For Fun"—and a vocal from the boys on a rather monotonous beat number without too much appeal. O.K. for dancing though.

FOUR 🍷🍷🍷🍷

HOWLIN' WOLF

Just Like I Treat You; I Ain't Superstitious (Pye Int. 25194)

FROM Howlin' Wolf Burnette comes a number that is a howlin' bit of R & B. Fastish tempo with plenty of savage backing and some great spirited vocal work from the throaty gent we imagine it may do fairly well with the dyed in the wool beat addicts. But it's not maybe as commercial as the other R & B releases.

Flip is slower but with some of the vocal tricks again that Wolf is famed for. Again a reasonably well performed bit of blues.

THREE 🍷🍷🍷

HELEN SHAPIRO

Woe Is Me; I Walked Right In (Columbia DB 7026)

TOM-TOM effects for the start of Helen's first release from her Nashville, Tennessee, sessions. In parts, it doesn't even sound like Helen. But throughout she's vibrant, alive, alert—and fair crackling through the lyrics. An excellent, real all-American backing going on all the time, with the girlie choir not really insinuating itself too much. It's easily Helen's best in a long, long time... and could so easily push her right back in the uppermost charts. Nashville piano leads the flip and Helen is back to her own low-pitched sort of singing. She gets plenty of feel into the mid-tempo opus. Nobody hearing this side can possibly doubt her talents.

FOUR 🍷🍷🍷🍷

CYRIL DAVIS

Country Line Special; Chicago Calling (Pye Int. 25194)

FROM the Marquee's top man comes a wailing fast tempo R & B number with a catchy flavour and genuine blues feel about it. It's fast and ferocious with an extremely commercial quality about it. It's the sort of thing to go really wild to—we reckon it'll be a hit of some sort. Very well performed—too we may add.

The flip is something in the same vein but it is really more authentic type blues. Slightly different in flavour there's much more piano work on this one, whereas the harmonica leads on the top side. Probably less commercial.

FOUR 🍷🍷🍷🍷



EDDIE COCHRAN

My Way; Rock 'n' Roll Blues (Liberty LIB 10088)

FROM the late Eddie comes a great rockin' song that could push him back into the top twenty. It's a jerky sort of rough-and-ready old-style rockster number with an old flavour to it. But it's good stuff, and Eddie's grating voice works over the number well. We liked it—it could mean a comeback for the late great one.

The flip, has already been issued on an L.P. and it's a rather slower number with plenty of appeal. Again quite commercial.

FOUR 🍷🍷🍷🍷

TOP 20 TIP

THE OLYMPICS

Sidewalk Serenade; Nothing (HMV Pop 1155)

TINKLY piano states the theme early on, with all sorts of bell-like bits going on all around. Nice pleasant little tune without too much commercial appeal. However it should sell well over the months.

Slower flip, with a vocal on it, but a wordless one with some nice little Tra La La's all the way through. Pleasing and with a little whistle in the background—we quite like it.

THREE 🍷🍷🍷

BO DIDDLEY

The Twister; Who Do You Love (Pye Int. 25193)

FROM the ever popular Bo Diddley comes the latest offering from the U.S. Chess label. It's an instrumental on the top side—a frantic kind of beat tune with plenty of guitar work and a slight Duane Eddy quality about it. Blues based and well-performed, it's loud and commercial, but we don't reckon it for chart success.

The flip is probably better with Bo taking the vocal on this R & B number with plenty of what it takes. Repetitive and commercial it would probably sell better than side one if it were plugged.

FOUR 🍷🍷🍷🍷

SONNY BOY WILLIAMSON

Help Me; Bye Bye Bird (Pye Int. 25191)

FROM Sonny, comes a slow tempo number with plenty of wailing harmonica work, and an intro that's very reminiscent of "Green Onions". It's a great blues number with an immense feel to it, and although it won't appeal to the pop market the fans will go wild for it.

Flip is faster and the same sort of stuff—again more specialised than say the Bo Diddley, but well-performed stuff of its type.

FOUR 🍷🍷🍷🍷



Third place went to PAT BARRY and the TRAVELLERS, a neatly dressed and polished group. (NRM Picture.)



In second place came OLIVER TWIST and the LOWER THIRD showing some original ideas and possessing a most promising drummer. (NRM Picture.)

East Kent ROCK GROUP COMPETITION

THE finals of the East Kent Rock Group Competition were held at Margate's Dreamland on Friday, April 5. The six finalists put on good performances and it proved to be a close fight, making the judges' final selection all the more difficult.

First place was captured by Flint Yates and the Vampires from Ramsgate and a very popular decision it proved to be, writes Jimmy Watson.

This group showed a lot of originality in their performance and could go further afield with more experience behind them.

In second place came Oliver Twist and the Lower Third, another lively and original team. Despite the handicap of having one of their members involved in a nasty accident the day before the contest, the group put on an entertaining show with the injured member stoically playing his part.

Group number three were Pat Barry and the Travellers, a neatly dressed outfit, who also showed a lot of promise.



THE WINNERS! FLINT YATES and the VAMPIRES, polished, original and competent musically are pictured with VOUT STEENHUIS, the famous guitarist, after the competition. (NRM Picture.)

The judging panel comprised Vout Steenhuis, star guitarist of "Easy Beat" and other broadcasts fame, Peter Walsh a top agency executive who includes Brian Poole and his fast rising Tremeloes in his books, and the Editor of the "New Record Mirror".

The main fault to be found by the judging panel was a tendency to over-amplification which distorted the musical sounds. One other point was that while the panel noted that the groups spent small fortunes on equipment, few of the

teams bothered with important details such as each member of the group wearing the same style or similar style shoes. It never looks good on stage to see one member in brown suedes, another in black winklepickers etc.

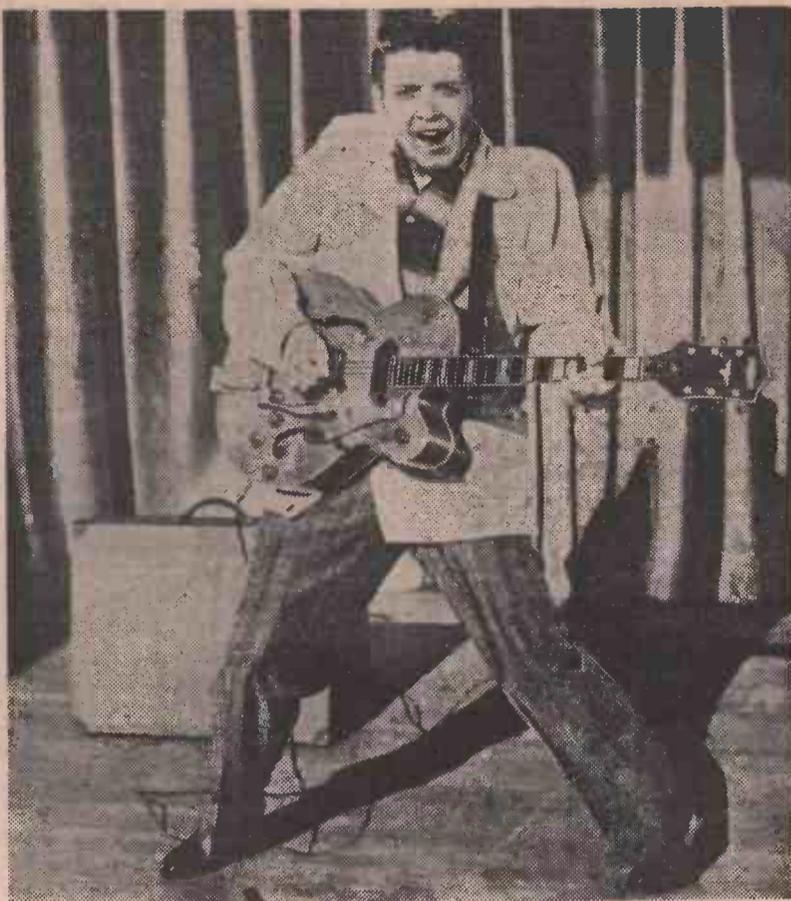
'ALIKI' PREMIERE

"ALIKI", the made-in-Greece film starring Jess Conrad has its premiere at the Queen's, Bayswater on June 10.

EDDIE—A NEW DISC!

BRITAIN'S TOP LP'S

- 1 SUMMER HOLIDAY (1) Cliff Richard, The Shadows (Columbia)
- 2 REMINISCING (2) Buddy Holly (Coral)
- 3 PLEASE PLEASE ME (3) Beatles (Parlophone)
- 4 WEST SIDE STORY (7) Sound Track (CBS)
- 5 GIRLS, GIRLS, GIRLS (5) Elvis Presley (RCA-Victor)
- 6 SINATRA AND BASIE (6) Frank Sinatra, Count Basie (Reprise)
- 7 I'LL REMEMBER YOU (8) Frank Ifield (Columbia)
- 8 ALL-STAR FESTIVAL (4) Various Artists (United Nations Organisation)
- 9 OUT OF THE SHADOWS (9) Shadows (Columbia)
- 10 RICHARD CHAMBERLAIN SINGS (11) Richard Chamberlain (MGM)
- 11 SOUTH PACIFIC (10) Sound Track (RCA-Victor)
- 12 ALL ALONE AM I (18) Brenda Lee (Brunswick)
- 13 BRENDA THAT'S ALL (15) Brenda Lee (Brunswick)
- 14 EDDIE COCHRAN MEMORIAL ALBUM (—) Eddie Cochran (Liberty)
- 15 BOBBY VEE RECORDING SESSION (—) Bobby Vee (Liberty)
- 16 BOBBY VEE MEETS THE CRICKETS (20) Bobby Vee, The Crickets (Liberty)
- 17 BUDDY HOLLY STORY Vol. 1 (14) Buddy Holly (Coral)
- 18 THAT WAS THE WEEK THAT WAS (12) David Frost, Millicent Martin (Parlophone)
- 19 STEPTOE & SON (17) Harry Corbett and Wilfred Bramble (Pye)
- 20 BOBBY VEE'S GOLDEN GREATS (—) Bobby Vee (Liberty)



But now comes good news. A new Eddie Cochran single—"My Way"—a rock number coupled with "Rock 'n' Roll Blues" is to be issued on Liberty next week, and it gives fans a chance to put Eddie's name back up there in the charts, where it often was, before his untimely death almost exactly three years ago. . . . WESLEY LAINE.

WHEN one of the first—one of a flood—of rock films came around there was a scene in one of them when a rockster sang a song on T.V. The plot of the film was more or less—anybody can make a disc—and the T.V. was the example Jayne Mansfield's manager was giving her of this.

The singer was Eddie Cochran. The film was "The Girl Can't Help It", and the date was 1957. It also featured other great rock artists like Little Richard, Gene Vincent, The Treniers and Fats Domino.

Eddie Cochran was at that time almost unknown in Britain—a little less so in the States. His first disc "Sittin' In The Balcony" made the big time in the States. Other tracks like "Cut Across Shorty" (released later as the flip to Eddie's great "Three Steps To Heaven" hit) and "Twenty Flight Rock" made the U.S. charts. The latter was, of course, the one featured on the film "The Girl Can't Help It".

After a while the name Eddie Cochran began to mean more and more here. Unlike Buddy Holly, Eddie's fame did not come in a very short while. It was many years before Eddie gained enough fans to make hits like "Summertime Blues"—the first chart entry here.

ALL SET

After that one Eddie was all set. His hit "C'mon Everybody" reached number eight in the top ten, and was around for many many months. In the States Eddie's discs were all making the grade and he was set up as a rock singer with a future in a very big way.

His "Somethin' Else"—one of the best rock singles ever made—also made the charts and eventually it was decided to embark Eddie on a tour of Britain.

He was to tour with his friend and colleague Gene Vincent who was at the height of his big come-back success in Britain. The package when it reached here was one of the most sensational Britain was ever to see. It played many dates including some television performances that his fans would never forget.

The stage work of both members of the cast was terrific, and Eddie proved himself better in the flesh than on disc—something which is hard to believe when

you hear the superb quality of some of his discs.

Eddie's next release was his superb "Hallelujah I Love Her So"—the Ray Charles number which Peggy Lee had made a brief chart appearance with. It too made the charts and also had Dee-Jays and just about everyone else raving about Eddie.

CRASH

But they were talking about Eddie in a different way some days later. For on April 17 Eddie was involved in the car crash which cost him his life, and the disc world one of the greatest true rock 'n' rollers they have known.

Eddie's death was much-publicised and his next disc was titled "Three Steps To Heaven"—and was his biggest hit of his career. It made the number two spot in the charts, and was coupled with an earlier Cochran number "Cut Across Shorty".

All Eddie's hits from "Summertime Blues" to "Three Steps" were packaged on his memorial album which has been re-issued now on Liberty after having been deleted for quite a while since London lost the Liberty outlet.

Ed's next single after quite a wait was "Lonely"/"Sweetie Pie", followed by Eddie's big hit "Weekend"/"Cherished Memories" (The latter penned by his fiancée Sharon Sheeley).

But once Liberty was known to be getting its own label with EMI, London issued a flood of singles from Bobby Vee, Johnny Burnette, and Eddie Cochran to garner what sales they could before they lost the label. The four new tracks from Eddie's memorial album

THE OLD GROANER—SERIALIZED STORY OF BING BY LESLIE GAYLOR

DURING 1932 he had his first major film role in "The Big Broadcast 1932" and one of the songs Bing sang was "Please" which was to become a world-famous hit, and again the Crosby recording is still available.

Many more recordings for American Brunswick were made such as "There's A Cabin In The Pines", "Blue Prelude", "Shadow Waltz", and among others the famous Crosby rendering of "Brother, Can You Spare A Dime".

Other spectacular films of the early 30s starred Bing in "College Humour", "Too Much Harmony", "Going Hollywood", "We're Not Dressing", "She Loves Me Not", "Here Is My Heart" and "Mississippi".

Some really great songs and recordings were made from these films such as "Love In Bloom", "Temptation", "June In January", "May I", "Learn To Croon", and many others.

In 1934 Bing and his recording manager Jack Kapp left the American Brunswick Record Company and joined the newly-formed American Decca Company and he was to become their first contracted artist, staying with them for 25 years.

OVER the years that followed Bing recorded many hundreds of songs with them, many recordings featured him with other great stars and orchestras, that sold in millions the world over.

The "Securities and Exchange Commission" announced that the U.S. record royalties of Bing Crosby for 1945 amounted to over 400,000 dollars and that more than 8 million records of his had been sold in America that year. The royalties were more than five times the salary of the then President of the United States.

Another announcement in 1945 came from the British Broadcasting Corporation, a report stating that two-thirds of its requests for records to be played on the Sunday noon programme "Forces Favourites" during the War were for Crosby recordings.

To date, more than 60 Crosby films have been made which include such money-making epics as "Pennies From Heaven", "Rhythm On The Range", "Waikiki Wedding", and "Holiday Inn" from which the song "White Christmas" came.

OSCAR

"Going My Way" gained Bing an Oscar for the role of the singing priest, and he was subsequently nominated for a further Oscar for his role in "The Country Girl".

The famous seven "Road" films with Bing, Bob Hope, and Dorothy Lamour, brought world-wide popularity to these stars, and in 1964 Bing and Bob will go to India to make "The Road To India", and very shortly Bing is due to film in Rome the picture called "The Devil's Advocate".

Bing's status in the entertainment world has never waned, indeed in 1941 when he took a trip to Argentina the authorities in Buenos Aires gave the school-children a day off "in honour of

this great American singer".

For many years the voice of Bing Crosby reached over the vast areas of the American continent in weekly radio shows, and a combination of his singing plus his brilliant technique in the role of "Master of Ceremonies" brought him untold fame.

Up to his recent series for C.B.S. Bing has appeared in hundreds of radio shows since the '30s, just about everything he has sung on the air has been recorded, and this wealth of recorded material has been carefully preserved in the Radio Networks vaults.

It is hoped in the future that some of these radio recordings will be made available on commercial releases. It is common knowledge that Bing's recordings do not date themselves, they can and have been released at any time, the policy not having been to "time" them for release. If in the future all persons concerned with Bing's radio recordings can reach a mutual agreement and "ideas or concepts" can be found for L.P.s, it may be that certain of the recordings may be issued.

Besides thousands of Bing solos there are his terrific duets with artists like the great Al Jolson, whom Bing incidentally thought was the greatest entertainer he had ever seen; Louis Armstrong, Ella Fitzgerald, Peggy Lee, Dinah



BING, JOAN COLLINS and BOB HOPE pose during filming of "ROAD TO HONG KONG". (NRM Picture.)

Shore, and many others including recent ones with Rosemary Clooney. An example of a Crosby radio show recording issued commercially is the great duet with Louis Armstrong—"Gone Fishin'".

One of the greatest highlights of Bing's career has been the making of vast numbers of records, the coverage and repertoire of which is unparalleled. Just about every type of song has been recorded, including hymns, and children's stories and songs told and sung by Bing, his narration on discs has been proved so popular.

CHRISTMAS

Crosby is probably the artist most associated with Christmastide through his many discs regarding the festive season. His U.S. radio show which is the most popular programme broadcast on Christmas Eve runs for one hour, is transmitted all over the world, and is called "A Christmas Sing With Bing."

In Britain, America, Canada, and Australia there are many extremely large Crosby record collections built up of recordings made over the last 36 years. Such collections are worth many hundreds of pounds and are constantly being added to. Besides the commercial discs alone which have made Bing the world's most successful recording artist, these collectors have recordings of rejected masters, unissued 'takes', film sound tracks, hundreds of radio recordings and Armed Forces "V" discs.

As far back as August 1946 the

American "Downbeat" magazine carried an advert from Bob Weill, a New York advertising executive. He offered his Crosby collection of some 3,500 recordings for auction with a minimum bid of 10,000 dollars. He thought so highly of his treasured collection that he decided to keep it after second thoughts.

A check on Discography Data relating to Bing's discs shows that practically every recording issued has been the result of a first 'take'. Many alternative takes were made with slight variations in his vocal presentation or orchestral arrangements, and such recordings are sought after by collectors all over the world.

Whilst talking to Bing about the many fans in Britain who collect his records he replied to me with great sincerity "I'm sure glad I made all those records".

He has had 20 Gold Disc Awards so far for one side of a disc only, despite the reverse sides also being million sellers.

In January 1962 the American Decca Records Company stated that their Bing recording of "White Christmas" had up to December 1961 sold more than 20 million copies.

Crosby records have been released on an average of 1 to 5 at a time. In June 1949 no fewer than 32 of his "singles" were issued on the Brunswick label for the one month. On further occasions besides normal releases there were batches of 11 and 17 records.

BRITAIN'S TOP EP'S

- 1 FRANK IFFIELD'S HITS (1) Frank Ifield (Columbia)
- 2 KID GALAHAD (2) Elvis Presley (RCA-Victor)
- 3 DANCE ON WITH THE SHADOWS (5) Shadows (Columbia)
- 4 ON THE AIR (4) Spotnicks (Orion)
- 5 OUT OF THE SHADOWS Vol. 1 (3) Shadows (Columbia)
- 6 SOUNDS OF THE TORNADOS (9) Tornados (Decca)
- 7 BLACK & WHITE MINSTREL SHOW (6) George Mitchell Minstrels (HMV)
- 8 TELSTAR (8) Tornados (Decca)
- 9 THE BOYS (7) The Shadows (Columbia)
- 10 FOLLOW THAT DREAM (10) Elvis Presley (RCA-Victor)
- 11 SINCERELY (15) Bobby Vee (Liberty)
- 12 JUST FOR FUN (—) Bobby Vee, Crickets (Liberty)
- 13 BILLY FURY HITS No. 2 (11) Billy Fury (Decca)
- 14 WEST SIDE STORY (18) Original Broadway Cast (CBS)
- 15 FOUR HITS AND A MISTER (13) Acker Bilk (Columbia)
- 16 SHADOWS TO THE FORE (12) Shadows (Columbia)
- 17 SPOTLIGHT ON THE SHADOWS (19) Shadows (Columbia)
- 18 MORE SOUNDS FROM THE TORNADOS (20) Tornados (Decca)
- 19 CLIFF'S HIT PARADE (14) Cliff Richard (Columbia)
- 20 I CAN'T STOP LOVING YOU (16) Ray Charles (HMV)

(Compiled by 'The Record Retailer')

BOUNDING BEATLES!

FROM nowhere to No. 23 in the first week of release is the spectacular leap of "From Me To You" as performed by Paul, John, George and Ringo—The Beatles. Their friends, Gerry and the Pacemakers, stay steady in the Number One spot, and the third Merseyside group, The Big Three, climb a healthy eight places to No. 37 with "Some Other Guy".

Frank Ifield continues his bounding climb with "Nobody's Darlin' But Mine" from No. 30 to No. 14 in the second week of release.

Looking at the remaining new entries, four in all, we find one outstanding surprise item. Approximately three or four years after it left the charts back comes "Deck Of Cards", by Wink Martindale, on London. Before Mr. Martindale made it a hit the first time, it had been a best seller for years by Phil Harris—and we wouldn't be at all surprised if someone else had had success with it even before then.

Paul and Paula (Philips) enter with their second disc at No. 48, and their tour should boost this one right up the charts. The Chantays (No. 46) also enter with "Pipeline". The Vernons Girls (Decca) have won the first round of the battle for chart honours with "Do The Bird", coming in at No. 50 spot.

The rest of the chart shows expected improvements by the Springfields (No. 7), Buddy Holly (No. 3), Tommy Roe (No. 4), and the Four Seasons (No. 13). Andy Williams is still carrying his tasteful "Can't Get Used To Losing You" higher up the charts to No. 15.

Who will be the next Number One? That, friends, is a wide open contest, but strong favourites must be Tommy Roe, Frank Ifield, The Beatles, with strong possibilities for Buddy Holly, The Springfields, The Four Seasons. But we also can't discount Roy Orbison and Ned Miller, who has been so patiently waiting at No. 2 for some time now. Place your bets, please. J.W.

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- | | |
|---|---|
| 1 HE'S SO FINE*
1 (7) Chiffons | 26 RHYTHM OF THE RAIN*
16 (13) Cascades |
| 2 CAN'T GET USED TO LOSING YOU*
2 (6) Andy Williams | 27 CHARMS
36 (2) Bobby Vee |
| 3 I WILL FOLLOW HIM*
6 (5) Little Peggy March | 28 TWENTY MILES*
32 (6) Chubby Checker |
| 4 BABY WORKOUT*
7 (6) Jackie Wilson | 29 MR. BASS MAN*
17 (7) Johnny Cymbal |
| 5 PUFF*
8 (4) Peter, Paul & Mary | 30 LINDA*
34 (4) Jan & Dean |
| 6 SOUTH STREET*
3 (9) Orlons | 31 YOUNG AND IN LOVE*
40 (3) Dick & Dee Dee |
| 7 THE END OF THE WORLD*
4 (13) Skeeter Davis | 32 TOM CAT*
43 (2) Rooftop Singers |
| 8 OUR DAY WILL COME*
5 (10) Ruby & Romantics | 33 I WANNA BE AROUND*
18 (10) Tony Bennett |
| 9 YOUNG LOVERS*
9 (5) Paul & Paula | 34 DAYS OF WINE AND ROSES*
29 (9) H. Mancini/A. Williams |
| 10 PIPELINE*
15 (4) Chantays | 35 TWO FACES HAVE I
— (1) Lou Christie |
| 11 DON'T SAY NOTHIN' BAD (ABOUT MY BABY)*
14 (5) Cookies | 36 DON'T BE AFRAID LITTLE DARLIN'*
19 (6) Steve Lawrence |
| 12 DO THE BIRD*
12 (7) Dee Dee Sharp | 37 YOU'RE THE REASON I'M LIVING*
20 (12) Bobby Darin |
| 13 WATERMELON MAN*
25 (3) Mongo Santamaria | 38 LOSING YOU*
— (1) Brenda Lee |
| 14 FOLLOW THE BOYS*
11 (7) Connie Francis | 39 KILLER JOE*
50 (2) Rocky Fellers |
| 15 OUR WINTER LOVE*
10 (10) Bill Pursell | 40 BLAME IT ON THE BOSSA NOVA*
22 (12) Eydie Gorme |
| 16 SURFIN' U.S.A.
35 (3) Beach Boys | 41 REV. MR. BLACK
— (1) Kingston Trio |
| 17 ON BROADWAY*
33 (3) Drifters | 42 ALL I HAVE TO DO IS DREAM*
26 (8) Richard Chamberlain |
| 18 IF YOU WANNA BE HAPPY*
41 (2) Jimmy Soul | 43 YAKETY SAX*
38 (6) Boots Randolph |
| 19 MECCA*
27 (3) Gene Pitney | 44 SUN ARISE*
47 (2) Rolf Harris |
| 20 OVER THE MOUNTAIN (ACROSS THE SEA)*
21 (5) Bobby Vinton | 45 ALL OVER THE WORLD*
45 (4) Nat "King" Cole |
| 21 FOOLISH LITTLE GIRL
42 (2) Shirelles | 46 RUBY BABY*
31 (13) Dion |
| 22 I GOT WHAT I WANTED
23 (5) Brook Benton | 47 ONE BROKEN HEART FOR SALE*
37 (12) Elvis Presley |
| 23 OUT OF MY MIND*
24 (6) Johnny Tillotson | 48 WALK LIKE A MAN*
30 (13) 4 Seasons |
| 24 SANDY*
28 (5) Dion | 49 LAUGHING BOY
48 (7) Mary Wells |
| 25 IN DREAMS*
13 (9) Roy Orbison | 50 TAKE THESE CHAINS FROM MY HEART
— (1) Ray Charles |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)
Asterisk denotes a record issued in Britain

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"I Love You Because" — Al Martino; "Another Saturday Night" — Sam Cooke; "Ain't That A Shame"—Four Seasons; "This Little Girl"—Dion; "Remember Diana"—Paul Anka; "You Can't Sit Down"—Dovells; "Call Me Irresponsible" — Jack Jones/Frank Sinatra; "El Watusi"—Ray Barrato; "What A Guy"—Raindrops; "The Bounce"—The Olympics; "Two Kinds Of Teardrops"—Del Shannon; "Hot Pastrami And Mashed Potatoes"—Joey Dee and Starlites; "If You Need Me"—Solomon Burke; "Shame Shame Shame"—Jimmy Reed; "Da Doo Ron Ron"—Crystals.

Recent U.S. releases include—"The Young Years"—Floyd Cramer; "Garbage Can" — Les Cooper; "Teenage Letter"—Jerry Lee Lewis; "Let Go"—Roy Hamilton; "Don't Make My Baby Blue"—Frankie Laine; "Trouble In Mind"—LaVerne Baker; "You Always Hurt The One You Love" — Fats Domino; "Old Enough To Love"—Fats Domino.

For British record buyers — double value on the Majors new disc. Last Majors U.S. single "What In The World"/"Anything You Can Do", latest U.S. single—"Tra La La"/"What Have You Been Doing". But latest British single is "What In The World"/"Tra La La"—the latter looks like being a hit in the States. Previous hits for the group include—"She's A Troublemaker", "Wonderful Dream", and "Just A Little Bit Now". Their album — "Meet The Majors" includes all their single releases to date. N.J.

BRITAIN'S TOP 20 FIVE YEARS AGO...

- 1 Whole Lotta Woman (1) MARVIN RAINWATER
- 2 It's Too Soon To Know/Wonderful Time Up There (3) PAT BOONE
- 3 Magic Moments/Catch A Falling Star (2) PERRY COMO
- 4 Swingin' Shepherd Blues (8) TED HEATH
- 5 Maybe Baby (4) CRICKETS
- 6 Who's Sorry Now (10) CONNIE FRANCIS
- 7 Tequila (7) CHAMPS
- 8 Breathless (11) JERRY LEE LEWIS
- 9 Nairobi (5) TOMMY STEELE
- 10 Don't/I Beg Of You (6) ELVIS PRESLEY
- 11 La Dee Dah (9) JACKIE DENNIS
- 12 Grand Coolie Dam/Nobody Loves Like An Irishman (12) LONNIE DONEGAN
- 13 Lollipop (—) CHORDETTE
- 14 Princess/Happy Guitar (16) TOMMY STEELE
- 15 April Love (14) PAT BOONE
- 16 To Be Loved (17) MALCOLM VAUGHAN
- 17 To Be Loved (17) JACKIE WILSON
- 18 Tom Hark (—) ELIAS AND HIS ZIG ZAG
- 19 JIVE FLUTES
- 19 Sweet Little Sixteen (17) CHUCK BERRY
- 20 The Clouds Will Soon Roll By (—) TONY BRENT

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- | | |
|--|---|
| 1 HOW DO YOU DO IT
1 (6) Gerry & The Pacemakers (Columbia) | 20 LOSING YOU
27 (4) Brenda Lee (Brunswick) |
| 2 FROM A JACK TO A KING
2 (10) Ned Miller (London) | 21 THAT'S WHAT LOVE WILL DO
14 (11) Joe Brown (Piccadilly) |
| 3 BROWN EYED HANDSOME MAN
4 (6) Buddy Holly (Coral) | 22 PLEASE PLEASE ME
17 (14) Beatles (Parlophone) |
| 4 THE FOLK SINGER
10 (5) Tommy Roe (HMV) | 23 FROM ME TO YOU
— (1) Beatles (Parlophone) |
| 5 RHYTHM OF THE RAIN
5 (9) Cascades (Warner Brothers) | 24 HEY PAULA
18 (10) Paul and Paula (Philips) |
| 6 FOOT-TAPPER
3 (7) Shadows (Columbia) | 25 CUPBOARD LOVE
22 (9) John Leyton (HMV) |
| 7 SAY I WON'T BE THERE
11 (4) The Springfields (Philips) | 26 COUNT ON ME
26 (4) Julie Grant (Pye) |
| 8 SAY WONDERFUL THINGS
7 (7) Ronnie Carroll (Philips) | 27 MR. BASS MAN
24 (6) Johnny Cymbal (London) |
| 9 SUMMER HOLIDAY
6 (9) Cliff Richard, Shadows (Columbia) | 28 SO IT WILL ALWAYS BE
23 (5) Everly Brothers (Warner Brothers) |
| 10 IN DREAMS
12 (8) Roy Orbison (London) | 29 TELL HIM
25 (11) Billie Davis (Decca) |
| 11 LIKE I'VE NEVER BEEN GONE
9 (10) Billy Fury (Decca) | 30 CODE OF LOVE
31 (4) Mike Sarne (Parlophone) |
| 12 CHARMAINE
8 (13) The Bachelors (Decca) | 31 HE'S SO FINE
49 (2) Chiffons (Stateside) |
| 13 WALK LIKE A MAN
16 (5) Four Seasons (Stateside) | 32 CAN YOU FORGIVE ME
32 (5) Karl Denver (Decca) |
| 14 NOBODY'S DARLIN' BUT MINE
30 (2) Frank Ifield (Columbia) | 33 THE NIGHT HAS A THOUSAND EYES
29 (11) Bobby Vee (Liberty) |
| 15 CAN'T GET USED TO LOSING YOU
21 (5) Andy Williams (CBS) | 34 FIREBALL
34 (5) Don Spencer (HMV) |
| 16 ISLAND OF DREAMS
15 (18) The Springfields (Philips) | 35 WAYWARD WIND
33 (13) Frank Ifield (Columbia) |
| 17 ROBOT
19 (5) Tornados (Decca) | 36 ONE BROKEN HEART FOR SALE
28 (8) Elvis Presley (RCA-Victor) |
| 18 LET'S TURKEY TROT
13 (7) Little Eva (London) | 37 SOME OTHER GUY
45 (2) Big Three (Decca) |
| 19 END OF THE WORLD
20 (6) Skeeter Davis (RCA-Victor) | 38 OUR DAY WILL COME
39 (4) Ruby & The Romantics (London) |
| | 39 HI-LILI HI-LO
36 (9) Richard Chamberlain (MGM) |
| | 40 MY LITTLE BABY
43 (2) Mike Berry (HMV) |
| | 41 PIED PIPER
44 (8) Steve Race (Parlophone) |
| | 42 GOOD GOLLY MISS MOLLY
37 (6) Jerry Lee Lewis (London) |
| | 43 HAYA NAGILA
38 (13) Spotnicks (Oriole) |
| | 44 ALL ALONE AM I
35 (14) Brenda Lee (Brunswick) |
| | 45 SATURDAY NITE AT THE DUCK POND
42 (8) Cougars (Parlophone) |
| | 46 PIPELINE
— (1) The Chantays (London) |
| | 47 DECK OF CARDS
— (1) Wink Martindale (London) |
| | 48 YOUNG LOVERS
— (1) Paul & Paula (Philips) |
| | 49 WALK RIGHT IN
47 (12) Rooftop Singers (Fontana) |
| | 50 DO THE BIRD
— (1) Vernons Girls (Decca) |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)

10 HITS YOU MUST ORDER

No. 12
CHARMAINE
by the BACHELORS on
Decca F 11559

No. 1 IN U.S.A.
HE'S SO FINE
by the CHIFFONS on
Stateside SS 172

MULBERRY BUSH
by the CHUCKS on
Decca F 11617

NOBODY'S DARLIN'
by FRANK IFIELD on
Columbia DB 7007

PIED PIPER
by STEVE RACE on
Parlophone R 4981

WALK LIKE A MAN
by the FOUR SEASONS on
Stateside SS 169

DON'T SET ME FREE
by RAY CHARLES on
HMV POP 1133

BLESS YOUR HEART MY DARLING
by DOROTHY SQUIRES on
Columbia DB 7009

TAKE FOUR
(Signature tune of Associated-Rediffusion TV series "Take Four")
DAVE LEE on Decca F 11600

ANYTIME IS THE RIGHT TIME
by VINCE EAGER on
Piccadilly 7N 35110

KEITH PROWSE, 21 DENMARK ST., W.C.2

KPM MUSIC

PETER MAURICE MUSIC COMPANY, 21 DENMARK ST., W.C.2

WHEN IT COMES TO CANNED HUMOUR OF ANY VARIETY, YOU MAY WELL FIND

IT'S EASIER TO SING

GRAEME ANDREWS REPORTS

COMEDY records have flared into the limelight again as laughter-making lyrics of two jetspeed selling humour albums whirled off three million and more turntables. The L.P.s in question are Allan Sherman's "My Son The Folk Singer" on Warner Bros. and Vaughan Meader's "The First Family" on London.

The first is an album of folk songs with lyrics altered so that they have an affinity to the Jewish rag trade merchants, the second is a take-off of President Kennedy, his wife and his many relatives in politics.

Both in their respective ways are brilliant examples of satire on wax, although both are heavily American in flavour. Most comedy records, bar the novelty discs, are at least tinged with satire, and these two latest examples of the humourist's art are very heavily laden with satire—in fact their humour is entirely satirical.

In America the two records have sold like wildfire but here their success has not been proportionate as in America because the native humour about subjects closer to the Americans will not be so vastly amusing to the British.

ONSLAUGHT

In fact the public is quite possibly getting tired of American jokers and American-style raucous canned or uncanned laughter on their records. So far Shelley Berman, Bob Newhart and Mort Sahl have headed the U.S. onslaught of sick or off-beat humorists. None have had the success they had in their own countries. This is not really surprising—it takes every bit of concentration you've got to catch all the esoteric cracks Mort Sahl makes on his Reprise LP for example.

However, one thing that should help these two new satire albums to sell here is the fact that satire is currently all the rage in Britain. The B.B.C.'s "That Was The Week That Was" (which features Mrs. Ronnie Carroll—better known as Millicent Martin) gets five congratulatory phone calls for every adverse one it receives. The magazine Private Eye also has an attractively climbing circulation graph.

BETTER

Private Eye of course have made an EP and they go one better than Vaughan Meader who only imitates his premier. For the Eye extended player actually features Prime Minister Harold Macmillan on one of the tracks. What's more he's reciting a poem about a girl to a raving rock backing!

The backing was dubbed in afterwards on a tape recording of a speech Macmillan made to a Tory party conference last year. In the speech he recited the poem "She wouldn't say yes, she wouldn't say no" to ridicule the opposition's Common Market policy and it

was this poem that gave the Private Eye men the lyrics for their disc!

With any luck the Private Eye disc may bring in a new era of British satire on discs so that we don't have to depend on our transatlantic cousins, whose humour is different from ours.

However in the past our comedians as opposed to out-and-out satirists have served us well on wax—particularly the Goons and the various members therein since their unfortunate demise as a zany and unique humour team that had no equal across the Atlantic.

INDIVIDUALS

Apart from their Decca sides like the "Ying Tong Song" and "I'm Walking Backwards to Christmas", most of the individual members of the Goons have recorded separately. Heading the list is Peter Sellers who had an excellent 10 inch L.P. "The Best of Sellers" and later had a joint album with Sophia Loren, his co-star in "The Millionaire" movie.

Peter also got in the sellers with singles like "Oh So Ashamed" and "Goodness Gracious Me". The follow-up to the latter "Bangers And Mash" did not sell so well—possibly because by then many people had got the album from which it was taken.

The other goon Harry Secombe is probably better known on record for his opera renderings—a considerable tribute to his versatility. Spike Milligan was caged in a recording studio long enough to make the hilarious "Milligan Preserved" album and more recently he has been on the little publicised "Bridge on the River Wye" with Peter Sellers and Peter Cook.

CITADEL

The latter was one of the four men cast at the British citadel of satire—the Establishment Club. The quartet's act at the club is also on a hilarious LP. The late Gerard Hoffnung is another who has contributed a lasting offering to the history of comedy records. Bernard Cribbins is another artist with a new strictly comedy and songs as opposed to satire L.P. Anthony Hhhancock, of "Half Hour" fame has two fine Pyc albums, he again being a comedian whose material has a dash of satire in it.

The other form of comedy which people go in for on wax is the pure novelty record. The greatest exponent of this type of disc must surely be David Seville with his Chipmunks. Here again



ROLF HARRIS



TONY NEWLEY



HARRY SECOMBE

the Americans go for him in a much bigger way than we do. The biggest hit Seville had here was the very entertaining version of "Rag Time Cowboy Joe" featuring chief trouble making chipmunk Alvin.

He, Simon and Theodore are all named after Liberty label executives and are the product of Seville's tape-recorded voice which has been speeded up. An example of the esteem in which the Americans hold the Chipmunks is shown by the following tale—A New York disc jockey for a joke told his listeners that Alvin had become so successful he was

going to split from the Chipmunks and go solo. For days afterwards mail poured in urging Alvin not to leave the group!

Another novelty Seville record was "Bird On My Head". Charlie Drake has also been successful with novel comedy records and Rolf Harris had a big success with "Tie Me Kangaroo Down Sport"—although it is difficult to categorise Rolf's material.

One novelty that was a flop was the remarkable Anthony Newley's "That Noise" a disc which potential buyers may have found irritating after the first

few hearings. The most novel dee jay of them all Jimmy Savile also flopped with his recent cover of Ray Stevens U.S. hit "Ahab The Arab".

In some ways comedy records are the most difficult to have hits with—especially singles. They have got to be sufficiently funny to convince fans they will still amuse them after more than just a few spins—and then if you do get a comedy record into the charts the problem of finding a successful follow-up is almost insuperable. Even Rolf Harris could not get his "Johnny Day" as high as his "Sun" arose.

ANDY WILLIAMS DOESN'T HOARD RECORDS — HE COLLECTS

PICASSO ORIGINALS!

THIS could be it . . . the big break-through for Andy Williams. A hit disc with "Can't Get Used To Losing You". A major TV performance on "Sunday Night At The London Palladium" on May 5. Increased publicity.

Maybe the long, bleak years of his cold-shouldered disc career in Britain are over . . .

Wete Murray makes no bones about it. "Andy is the greatest ballad singer in the world," says he. Goddard Lieberson, of Columbia Records in the States, avers: "Andy is to singing what Fred Astaire is to dancing".

Well, it's taken Britain a long time to find out about him. True, "Butterfly" topped the lists here back in 1957. But, with the exception of "Hawaiian Wedding Song", his other releases have come, been praised by dee-jays and then ignored.

Of course, he's a "quality" singer. Fair enough. There's not too much room in the charts for quality. But folk like Monro and Bassey, Sinatra and Cole, do, from time to time, take up residency there.

Andy, in the States, is a regular telly-performer, so that the public really get a chance to dig his talents. He was here for a Palladium TV about three years ago, but it was a quick rush visit. We

had it. They wanted to get married and set up homes of their own, 'stead of living out of suitcases.

"But I'd got the taste of singing as a career and I just had to stay on and take a chance on my own. There've been times when I've wondered if I did the right thing . . . but the way things are going now, I guess I did do the right thing."

He was right, all right. He's known as the "voice of the Sixties" among his countless admirers. His hits, other than those already mentioned, include "Canadian Sunset", "I Like Your Kind Of Love", "Are You Sincere?", "Lonely Street", "Village Of St. Bernadette", "Bilbao Song".

Handful

Last year, he was one of the handful of performers to come out here on the new CBS label. He did a single work-over on "Stranger On The Shore", but Mr. Acker Bilk had picked up most of the gravy on this theme. "Don't You Believe It" was a single the experts went for in a big way, but unfortunately the disc-buyers failed to buy.

Then, in that crazy way which hits the scene from time to time, "Can't Get Used To Losing You" came out of the blue . . . and did make it.

Andy's first big TV break in the States came through a spot on Steve Allen's "Tonight" show. He started off with a two-week contract—and had it extended to two full years!

Since then, he's guested on all the big network shows in the States and had his own CBS summer series, plus some one-hour spectaculars like "Music From Shubert Alley" and "The Man From The Moon". To show their appreciation of his talents, the Variety Clubs of America bestowed their "Personality of the Year" award on Andy in 1959 for his outstanding contributions to the fields of TV and recording.

What's he like, personally, this fine balladeer?

Well, he's very relaxed in everything he does. He's definitely a wow with the ladies, and garners stacks of fan-mail every day of the week.

"But I don't rush around too much",

—By
PETER JONES

don't really know much about his style and performance . . . and the main reason is that his discs haven't clicked.

Now . . . now that his luck may have changed, let's meet this fine performer in close-up.

Andy was born in the little township of Wall Lake, Iowa. He and his three brothers, Don, Dick and Bob, started their careers in the local church. There wasn't actually a church choir there, so Pop Williams decided to organise his own brood into a fat-sounding quartet to cope with the hymns and anthems.

They were good. So good that Andy and his brothers landed their own radio show on the local station WLW, getting up at the crack of dawn each day to do a broadcast before nipping off to school. Eventually, they got their own shows on stations in Des Moines, Cincinnati and Chicago.

After the Williams' family moved on to California, the boys teamed up with top comedienne Kay Thompson in a successful and well-paid night-club act.

Now hear Andy. "We did six years of the rushing round the club circuit. Eventually, my brothers called 'whoa'. They'd



says Andy. "I fill in any off-duty hours by reading a lot and studying art. You know, some of my prize possessions are originals by Picasso, Miro and Buffet—they hang round the walls at my home."

"I go for antiques, too. And I collect all sorts of recorded music. I don't care what sort of music it is just so long as it is GOOD. On the exercise side, I usually keep fit by having the odd round of golf. Nothin' too strenuous."

That's Andy Williams. A quiet, modest man—a man who has had praise lavished on him just about everywhere but in Britain.

And I'm betting that we'll finally latch on to him after the millions meet him on the Palladium TV show.

Don't forget the date. May FIFTH.



"JUST FOR FUN" could well be the caption for this picture as three of the stars of that just released—and destined for box-office success—film pose for the camera. Left to right: ace disc-jockey ALAN FREEMAN, leading lady CHERRY ROLAND and pop star (now film star also) MARK WYNTER . . . as if you didn't know!